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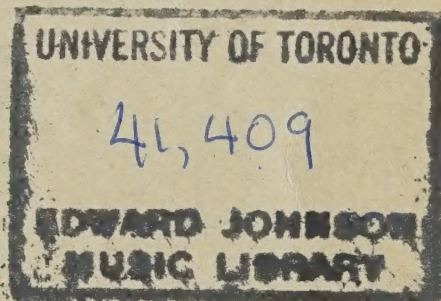
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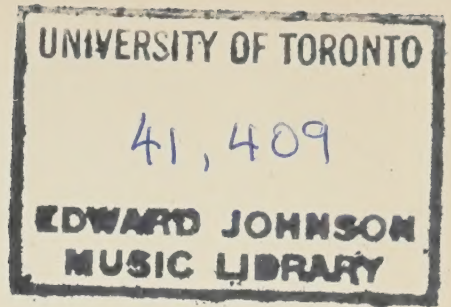
THE MUSIC
BY

HORATIO W. PARKER



G. Schirmer, Inc., New York





THE HOLY CHILD

A CANTATA FOR CHRISTMASTIDE

THE TEXT COMPILED FROM HOLY SCRIPTURES

AND COMPOSED BY

ISABELLA PARKER

MUSIC

BY

HORATIO W. PARKER

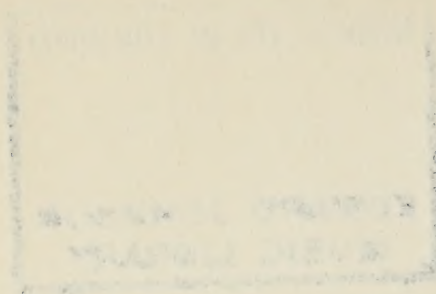
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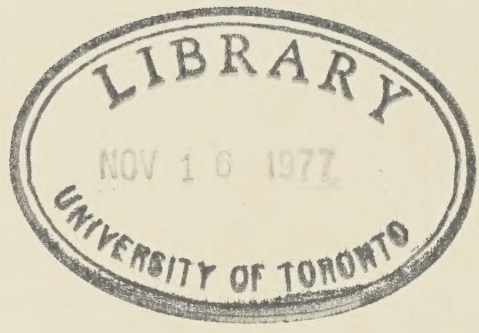
THE HOLY CHILD

A LITTLE BOOK OF PRAYERS

BY THE REV. FATHER JOHN J. HENRY

WITH ILLUSTRATIONS

BY MARY J. HENRY



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1977

1977

THE HOLY CHILD

BY THE REV. FATHER JOHN J. HENRY

TO MY FIRST TEACHER AND
UNTIRING COLLABORATOR
MY MOTHER

ISABELLA GRAHAM PARKER

THE MUSICAL PORTION OF THIS WORK IS
AFFECTIONATELY AND THANKFULLY
DEDICATED

BOSTON, JULY, 1893

THESE PUBLISHED BY THE
UNITED STATES GOVERNMENT
WASHINGTON

RECEIVED JANUARY 1892

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THE HOLY CHILD

A CANTATA FOR CHRISTMAS-TIDE

TEXT BY

ISABELLA G. PARKER.



PART I.

I.

THE ANGEL.

RECIT.—I am Gabriel, that stand in the presence of God, and I am sent to speak unto thee, and to show thee these glad tidings. Thou shalt bring forth a son, and shalt call his name Jesus, for He shall save His people from their sins.

St. Luke 1 : 19, 31. St. Matt. 1 : 21.

II.

NIGHT IN BETHLEHEM.

How soft the light on Judah's hills
And on her blessed plains,
While o'er the shepherds, watching there,
Unbroken silence reigns !

But see, a light like morn on midnight breaking,
And hark, angelic choirs the song awaking !

RECIT.—Fear not ! Behold, I bring you good tidings of great joy,
which shall be to all people.

St. Luke 2 : 10.

The Prince of Peace this day is born,
In David's city fair ;
Go, bow before His sacred feet,
And offer homage there.

To God on high be endless praise and glory ;
O haste, tell all the world the wondrous story !

I.

III.

THE VISIT OF THE SHEPHERDS.

O ye who heard the blessed song
First fall on mortal ears,
Whose harmony shall never cease,
Down to the latest years,

How did ye haste, with eager feet,
To Bethlehem's lowly shed,
Where, in the manger, lay the Babe,
For us incarnate made !

How reverently ye entered in
To worship at His feet,
Returning then, with thankful praise
Those wonders to repeat !

IV.

THE MANGER-THRONE.

Christ, the King of kings and Lord of lords,
Seeks the poorest shelter earth affords ;
Yet that manger is a glorious throne
For Messiah, come unto His own.

Angel hosts in wonder o'er it bend,
This new mystery to comprehend,
Bright above the portal shines the star,
Hither guiding wise men from afar.

PART II.

V.

CRADLE HYMN.

In softest slumber rest ;
Thy mother's faithful arms
Shall shield Thee, Infant blest,
From all alarms !

How gentle Thy repose !
Thy brow no shadow wears ;
Fairer than fairest rose
Thy face appears !

II.

The tender, sheltering ward
Of many a seraph bright,
Thy slumber deep shall guard,
Blest Babe, to-night.

My soul doth magnify
The Lord, whose wondrous power
Hath given from on high
Such priceless dower !

So sleep, Thou sinless One,
In human form enshrined,
Thy earthly life begun,
Heaven left behind !

To rest, with blessed dreams,
Cradled in lowliness,
Till morning's radiant beams
The earth shall bless !

VI.

PROCESSION OF THE MAGI.

Behold the Infant King
With lowly adoration,
Who cometh, free salvation
For all the world to bring.

Our offerings we give,
Rich odors, golden treasure,
But never can we measure
The love that we receive.

Our nature Thou dost bear,
With all its woes, upon Thee,
We worship Thee, we crown Thee,
O Child divinely fair !

Dwell in our inmost heart,
True God, true man, forever,
And let Thy presence never
From that dear shrine depart.

VII.

THE PROPHETIC SONG.

Now appears the glorious morning,
Brightly dawning,
By the prophets long foretold !
Light o'erspreadeth every nation,
And salvation
Bringeth blessings manifold.

God His people will deliver,
And forever
Shall they serve him without fear;
Righteousness shall go before Him.
Come, adore Him
In His holy temple here !

Now, at length, mine eyes beholding
The unfolding
Of Thy sure and faithful word,
With thanksgiving pure and fervent,
Let Thy servant
In Thy peace depart, O Lord !

VIII.

HYMN OF PRAISE.

Rejoice, O heaven and earth,
And hail the glorious birth !
The Light of life all darkness has dispelled !
His lovely, radiant face
Is full of truth and grace,
Such beauty mortal eye hath ne'er beheld.

He stands, an ensign bright,
The Gentiles see His light,
And multitudes behold the sign of peace.
His rest shall glorious be,
While over land and sea,
Thro' countless years His reign shall never cease.

The Holy Child.

A Cantata for Christmastide.

Part I.

Nº 1. The Angel.

Allegro moderato.

HORATIO W. PARKER. Op. 37.

f risoluto

p

TENOR. *ff*

I am Ga-bri-el, that stand in the presence of God, in the

ff

pres-ence of God, and I am sent to speak un-to

ff

thee, and to show thee these glad ti-dings. Thou—

p

— shalt bring forth a Son — and shalt

call His Name — Je - sus, for He — shall save His

espressivo.
pp *p*

peo - ple from their sins;

for He shall save His — peo - ple

p

from their sins, _____ their sins, _____ and

rit. *pp* *a tempo.*
 thou shalt call His Name Je - - sus.

SOPRANO. *pp*
 And He shall save His peo-ple from their sins, and

ALTO. *pp*
 And He shall save His peo-ple from their

TENOR. *pp*
 And He shall save His peo-ple from their sins, and

BASS. *pp*
 And He shall save His peo-ple from their sins, and

p thou _____ shalt call _____ His Name _____ Je - sus. _____

thou shalt call His Name Je - - - - - sus. _____

sins, thou shalt call His Name Je - - - - - sus. _____

thou shalt call His Name Je - - - - - sus. _____

thou shalt call His Name Je - - - - - sus. _____

p

No 2. Night in Bethlehem.

Allegretto Pastorale.

Ob.
p

pp

Ob. & Eng. Horn.

pp

SOPRANO. *pp* How

ALTO. *pp* How

TENOR. *pp* How

BASS. *pp* How

mf

Ped.

soft — the light on Ju - dah's hills And on her bless - ed

soft — the light on Ju - dah's hills And on her bless - ed

pp

plains, While o'er the shep - herds

plains, While o'er the shep - herds

pp watch - ing there, Un - brok - en si - lence reigns. But

pp watch - ing there, Un - brok - en si - lence reigns. But

pp

cresc. see, a light like morn on midnight breaking; And hark, an - gel - ic

cresc. see, a light like morn on midnight breaking; And hark, an - gel - ic

cresc.

choirs the song a-wak - ing: Fear not, Fear not! Be -

choirs the song a-wak - ing: Fear not, Fear not! Be -

hold — I bring you good ti - dings, good ti - dings of great —

hold — I bring you good ti - dings, good ti - dings of great —

joy, — which shall be, which shall be to

joy, which shall be, which shall be to

The image displays a musical score for the hymn "The People's Choice." It consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are written in treble and bass clefs, with lyrics "all peo - ple." under the first two staves. The piano accompaniment is written in grand staff notation (treble and bass clefs). The score is in 4/4 time and features a key signature of one flat (B-flat). The music is characterized by a simple, melodic line in the voices and a more complex, rhythmic accompaniment in the piano. The lyrics "The People's Choice" are printed at the bottom of the page.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The score is divided into three measures. The first measure has a treble staff with a melody and a bass staff with a simple accompaniment. The second measure has a treble staff with a melody and a bass staff with a simple accompaniment. The third measure has a treble staff with a melody and a bass staff with a simple accompaniment. The score ends with a double bar line.

[illegible][illegible]

SOPRANO.

p

ALTO.

The

TENOR.

p

BASS.

The

*p**mf*

Prince of Peace this day is born In Da - vid's cit - y

Prince of Peace this day is born In Da - vid's cit - y

p

fair;

Go, bow be - fore His

fair;

Go, bow be - fore His

sa - cred feet And of - fer hom - age there. To

sa - cred feet And of - fer hom - age there. To

cresc. God, on high, be end-less praise and glo - ry! O

cresc. God, on high, be end-less praise and glo - ry!

God, on high, be end-less praise and glo - ry! O

cresc.

haste! tell all the world the won-drous sto - ry.

haste tell all the world the won drous sto - ry.

haste! tell all the world the won-drous sto - ry.

sf

Fear not, Fear not! Be - hold — I bring you good

sf

Fear not, Fear not! Be - hold — I bring you good

ti - dings, good ti - dings of great — joy, — which

ti - dings, good ti - dings of great — joy, which —

shall be, which shall be to all —

shall be, which shall be to all —

peo - ple; Fear not, Fear not! I

peo - ple; Fear not, Fear not! I

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The vocal parts have a melodic line with some rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, moving line in the left hand.

bring you good ti - dings,

bring you good ti - dings,

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music continues from the first system. The vocal parts have a melodic line with some rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, moving line in the left hand.

good ti - dings,

good ti - dings,

The third system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music continues from the second system. The vocal parts have a melodic line with some rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, moving line in the left hand.

good ti - dings, Fear not,

p *pp*

Fear not! I bring you good ti - dings, which shall be to

p *pp*

all peo - ple.

p *pp*

Nº 3. The Visit of the Shepherds.

Moderato, ma non troppo lento.

f

ye who heard the bless - ed song First fall on mor - tal ears, Whose

har - mo - ny shall nev - er cease Down to the lat - est years.

mf

How

p

did ye haste with ea - ger feet To Bethlehem's low - ly — shed,

mf *p*

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is 'Moderato, ma non troppo lento'. The key signature has one sharp (F#). The score is divided into five systems. The first system shows the beginning of the piano introduction with a forte (f) dynamic. The second system begins the vocal entry with the lyrics 'ye who heard the bless - ed song First fall on mor - tal ears, Whose'. The third system continues the vocal line with 'har - mo - ny shall nev - er cease Down to the lat - est years.' The fourth system starts with a mezzo-forte (mf) dynamic and the word 'How'. The fifth system continues with 'did ye haste with ea - ger feet To Bethlehem's low - ly — shed,' and includes piano (p) and mezzo-forte (mf) dynamics.

Where in the man-ger lay the Babe For us in-carnate made! How

rev-erently ye—en-tered in To wor-ship at His feet;— Re -

turn-ing then with thank-ful praise Those wonders to re - peat!—

O ye who heard the

bless - ed song First fall on mortal ears,—— How did ye haste with

ea - ger feet To Bethlehem's low - ly shed, Where in the

p

man - ger lay — the Babe For us —

cresc. *mf*

cresc. *mf*

— in - car - nate — made,

p

For us in - car - nate

p

made.

Nº 4. The Manger Throne.

Allegro moderato.



SOPRANO.

p

Christ, the King of kings, and Lord of lords, Seeks the poor - est shelter earth affords, Yet —

ALTO.

ff TENOR.

p

Christ, the King of kings, and Lord of lords, Seeks the poor - est shelter earth affords,

BASS.

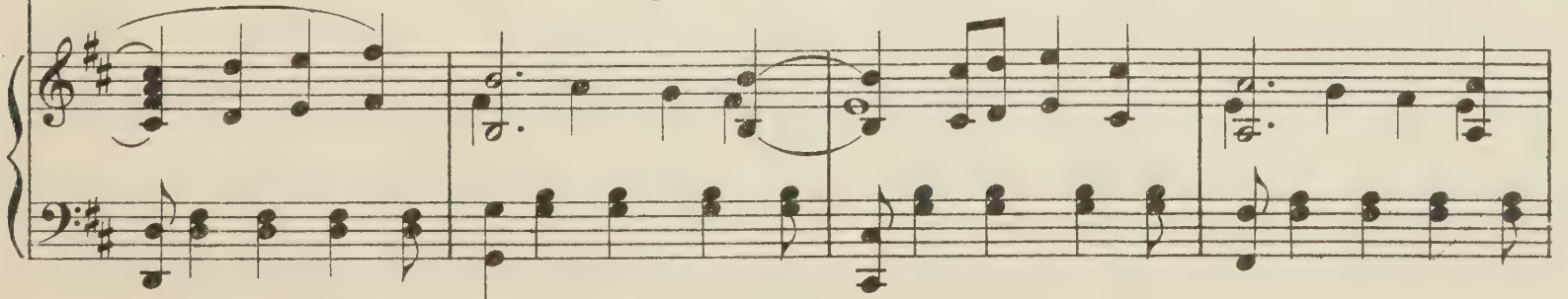


that — man - ger is a glo - - rious throne — For Mes -

Yet that

Yet that man - ger is a glo - rious throne For Mes -

Yet that man - ger is a glorious throne For Mes -



[illegible]

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal staves contain whole rests for the first four measures. The piano accompaniment begins with a forte (*f*) dynamic, featuring a series of chords in the right hand and a more active bass line in the left hand.

The second system continues the musical score with four vocal staves and a grand staff for piano accompaniment. The vocal staves remain with whole rests. The piano accompaniment continues with a similar harmonic texture, featuring chords and moving lines in both hands.

Meno mosso.

The third system introduces vocal entries with the tempo marking *Meno mosso.* The first vocal staff (Soprano) begins with a piano (*p*) dynamic and the lyrics "An - gel hosts in won - der o'er it bend, An - gel hosts". The other vocal staves contain whole rests. The piano accompaniment remains with whole rests.

Meno mosso.

The fourth system continues the vocal entries with the tempo marking *Meno mosso.* The second vocal staff (Alto) begins with a piano (*p*) dynamic and the lyrics "An - gel hosts in won - der o'er it bend,". The first vocal staff continues with whole notes. The piano accompaniment remains with whole rests.

o'er it bend This new mys - ter -

An - gel hosts in won - der o'er it bend,

This new mys - ter - y to

An - gel hosts in won - der o'er it bend, This new mys - ter -

y to com - pre - hend; Bright a - bove the port - al

This new mys - ter - y to comprehend;

com - pre - hend; Bright a - bove the port - al

y to com - pre - hend;

shines the star Thith - er guid - ing

shines the star Thith - er guid - ing

Tempo I.

wise — men from — a - far.

Tempo I.

ff

3

3

ff *p*

Christ, the King of kings, and Lord of lords, Seeks the poor - est shelter earth affords; Yet —

ff *p*

Christ, the King of kings, and Lord of lords, Seeks the poor - est shelter earth affords;

ff *p*

that man - ger is a glo - rious throne, For Mes - si - ah,

Yet that

Yet that man - ger is a glo - rious throne, For Mes - si - ah,

Yet that man - ger is a glorious throne, For Mes - si - ah,

come un - to His own. Hail Him, hail Him, hail Him,

come un - to His own. *f* Hail Him, hail Him, hail Him! come un -

f

come un - to His own; *f* Hail Mes - si - ah, hail Him!

f An - gels, hail Him

to His own; Hail Messi - ah, An - gels, hail Him, Hail Mes - si - ah, hail Him!

Hail Him, hail Him, hail Him, hail Him!

f cresc.

ff

Hail Messi - ah, Hail Messi-ah, Hail Messi - ah, come un - to His own;

ff

Hail Messi - ah, Hail Mes - si - ah, come un - to His own;

Hail Messi - ah, Hail Messi-ah, Hail Messi - ah, come un - to His own;

Hail Messi - ah, Hail, _____ hail Him!

Hail Him, _____ hail Him, Hail Mes - si - ah, _____

Hail Him, _____ hail Him, Hail Mes - si - ah, _____

rit.

come un - to His own.

rit.

come un - to His own.

rit.

Part II.

Nº 5. Cradle Hymn.

(Duet.—Soprano and Tenor.)

Allegretto Pastorale.

TENOR. *p*

p

In

soft - est slumber rest, Thy moth - er's faithful arms Shall

shield Thee: In - fant blest, From all a - larms. How

sostenuto

gen - tle Thy re - pose, Thy brow no shadow wears,

Fair - er than fair - est rose Thy face ap - pears, Thy

face ap - pears.

p

SOPRANO. *p*
The

ten - der sheltring ward Of man - y a seraph bright, Thy

slum - ber deep shall guard, Blest Babe, to - night. My

soul doth mag - ni - fy The Lord, whose won - - - drous

f 2 4 2

power Hath given, from on high, — Such

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line has a melody with dotted rhythms and a long note on 'high'. The piano accompaniment features a dense texture of chords and moving lines in both hands, with some notes beamed together.

price - - less dower.

The second system continues the vocal and piano parts. The vocal line has a melodic phrase ending on 'dower'. The piano accompaniment continues with its dense harmonic texture, including some arpeggiated figures.

SOPRANO. *mf*
TENOR. *mf*
So
So

The third system introduces vocal parts for Soprano and Tenor. The piano accompaniment continues. The vocal parts enter with a melodic line, marked *mf* (mezzo-forte). The lyrics 'So' are written below the vocal staves.

sleep, — Thou sinless One, — In hu - man form en-shrined, Thy
sleep, — Thou sinless One, — In human form en - shrined, — Thy

The fourth system features vocal and piano parts. The vocal line has a melodic phrase ending on 'Thy'. The piano accompaniment continues with its dense harmonic texture, including some arpeggiated figures.

earth - ly life be - gun, And Heav'n left be - hind. So

earth - ly life be - gun, Heav'n left be - hind. So

rest, with bless - ed dreams Cra - - dled in

rest, rest with bless - ed dreams,

low - li-ness, Till morn - - ing's ra - - diant

Cra - - dled in low - li-ness, Till morn - - ing's

beams The earth shall bless; Till morn - - ing's

beams The earth shall bless; Till morn - - ing's

ra - - diant beams The earth shall

ra - - diant beams The earth shall

bless. So rest, so

bless. So rest, so

rest, rest, so

rest, rest, so

rest with blessed dreams; So rest.

rest with blessed dreams; So rest.

ff *rit.* 4 2

ff *rit.*

p

p

p

8

Nº 6. Procession of the Magi.

Moderato.

The piano accompaniment consists of four systems of grand staves. The first system begins with a piano (*p*) dynamic marking. The music is in 3/4 time and features a mix of chords and moving lines in both hands. The second system continues the melodic and harmonic development. The third system shows a more active bass line with frequent eighth-note patterns. The fourth system concludes the piano part with sustained chords and a final melodic flourish in the right hand.

Male Chorus (or Quartet.)

TENORS.

mf

Be - hold the In - fant

BASSES.

mf

Be - hold the In - fant

This section contains the vocal parts and piano accompaniment for the chorus. The vocal staves for Tenors and Basses enter with the lyrics "Be - hold the In - fant" in a mezzo-forte (*mf*) dynamic. The piano accompaniment continues below, providing harmonic support with chords and moving lines. The system concludes with a final piano accompaniment line featuring a triplet in the bass.

King, With low-ly ad-o-ra-tion, Who com-eth, free sal-va-tion For
 King, With low-ly ad-o-ra-tion, Who com-eth, free sal-va-tion For

all the world to bring.
 all the world to bring.

mf
 Our of-ferings we give, Rich
mf
 Our of-ferings we give, Rich

o-dors, gold-en treas-ure; But nev-er can we meas-ure The
 o-dors, gold-en treas-ure; But nev-er can we meas-ure The

p
love that we re - ceive.

p
love that we re - ceive.

mf
Our nat - ure Thou dost bear, With

mf
Our nat - ure Thou dost bear, With

all its woes — up - on Thee, We wor - ship Thee, we

all its woes — up - on Thee, We wor - ship Thee, we

crown Thee, O Child, divine - ly fair. Dwell in our in - most

crown Thee, O Child, divine - ly fair. Dwell in our in - most

heart, True God, true man, for ev -

heart, True God, true man, for ev -

er; And let Thy presence nev - er From that dear shrine de -

er; And let Thy presence nev - er From that dear shrine de -

part. Dwell in our hearts, dwell in our hearts, And

part. Dwell in our hearts, dwell in our hearts, And

let Thy pres - ence nev - er from that
let Thy pres - ence nev - er from that
dear shrine de - part.
dear shrine de - part.

f *ff* *f* *ff* *mf* *dim.* *p* *pp*

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No 7. The Prophetic Song.

*Aria Bass.**Risoluto.*

ff

Now ap-pears the glorious morning, Bright-ly dawn-ing, By the Prophets long fore -

f

told; Light o'erspread-eth ev - 'ry na - tion And sal - va-tion Bringeth

blessings man-i - fold.

ff

p God, His

p

peo - ple will de - liv - er, And for - ev - er Shall they

serve Him, And for - ev - er shall they serve Him, shall they serve Him without

fear; Right - eousness shall go be - fore Him; Come, a -

dore Him, In His Ho - ly tem - ple here!

f

Now at length mine eyes be - hold - ing The un - fold - ing Of Thy

p

sure and faith - ful word; — With thanksgiv - ing, pure and fer - vent, Let Thy

ser - vant In Thy peace de - part, O Lord; — Let Thy ser - vant in Thy peace

— de - part, — O Lord!

pp

No. 8. Hymn of Praise.

Piano introduction in 6/4 time, key of B-flat major. The music is marked *ff* (fortissimo). It features a series of chords and moving lines in both the treble and bass staves, creating a grand and majestic atmosphere.

Chorus. SOPRANO.

Soprano vocal line. The melody begins with a rest, followed by a series of notes leading to the lyrics "Re - jice, O". The music is marked *f* (forte).

ALTO.

Alto vocal line. The melody begins with a rest, followed by a series of notes leading to the lyrics "Re - jice, O". The music is marked *f* (forte).

TENOR.

Tenor vocal line. The melody begins with a rest, followed by a series of notes leading to the lyrics "Re - jice, O". The music is marked *f* (forte).

BASS.

Bass vocal line. The melody begins with a rest, followed by a series of notes leading to the lyrics "Re - jice, O". The music is marked *f* (forte).

Piano accompaniment for the chorus. The music features a series of chords and moving lines in both the treble and bass staves, supporting the vocal lines. The music is marked *f* (forte).

Vocal line with lyrics: "heaven and earth And hail the glo-rious birth, And hail, hail the". The music is marked *f* (forte).

Vocal line with lyrics: "Re - jice, O". The music is marked *f* (forte).

Piano accompaniment for the chorus. The music features a series of chords and moving lines in both the treble and bass staves, supporting the vocal lines. The music is marked *f* (forte).

Piano accompaniment for the chorus. The music features a series of chords and moving lines in both the treble and bass staves, supporting the vocal lines. The music is marked *f* (forte).

glo - rious birth, Re - joice,
 heaven and earth, And hail the glo - rious birth, Re-joyce, O
 Re - joice, O

Re - joice, O heaven and earth; Hail the
 heaven, O heaven and earth! Rejoice, Rejoice, and
 heaven and earth, And hail the glorious birth, And hail, hail,
 Re - joice, O heaven and earth, And

glo - rious birth; The light of life all dark-ness hath dis -
 hail this birth;
 hail this birth; The light of life all dark-ness hath dis -
 hail the glo-rious birth;

elled, — The light of life all darkness hath dis-pelled: His love - ly

elled, — The light of life all darkness hath dis-pelled:

ra - diant face Is full of truth.

Such

beaut - y mor - tal eye hath ne'er be - held.

Such beauty mortal eye hath

Such beauty mortal eye hath

ne'er beheld, His lovely radiant

ne'er beheld, His lovely radiant

face is full of truth and grace;

face is full of truth and grace;

11039

f

His love - ly ra - diant face Is

f

His love - ly ra - diant face Is

full of truth and grace.

full of truth and grace.

pp poco a poco cresc.

First system of musical notation, featuring four vocal staves (treble and bass clefs) and a piano accompaniment. The piano part includes complex chords and arpeggios.

Second system of musical notation, featuring four vocal staves and a piano accompaniment. The vocal staves contain the lyrics "Re-joice, O". The piano part includes complex chords and arpeggios.

Third system of musical notation, featuring four vocal staves and a piano accompaniment. The vocal staves are empty, while the piano part has complex chords and arpeggios.

Fourth system of musical notation, featuring four vocal staves and a piano accompaniment. The vocal staves contain the lyrics "heaven and earth, And hail the glo-rious birth; The Light of". The piano part includes complex chords and arpeggios.

Fifth system of musical notation, featuring four vocal staves and a piano accompaniment. The vocal staves are empty, while the piano part has complex chords and arpeggios.

Life all dark - ness hath dis - pelled.

Life all dark - ness hath dis - pelled.

Life all

f

ff

He stands, an ensign bright, The Gentiles see His light,

ff

He stands, an ensign bright, The Gentiles see His light,

ff

fff *sfz* *sfz* *ff*

And mul-ti-tudes behold the sign of — peace: His rest — shall glo - rious be, While

And mul-ti-tudes behold the sign of — peace: —

o - ver land and sea Through countless years His reign shall nev - er

cease. His rest shall glorious be, While o - ver land — and sea, — Through

His rest shall glorious be, While o - ver land — and sea, — Through

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count - less years His reign shall nev - er cease. *f* *p*

count - less years His reign shall nev - er cease. *f* *p*

His

His

rest shall glo - rious be, While o - ver land and sea, Through *f* *p*

rest shall glo - rious be, While o - ver land and sea, Through *f* *p*

His

His

count - less years His reign shall nev - er cease. *f* *p*

count - less years His reign shall nev - er cease. *f* *p*

His

His

rest shall glo - rious be, While o - ver land and sea, Through

rest shall glo - rious be, While o - ver land and sea, Through

countless years, through countless years, through

countless years, through countless years, through

count - less years His reign shall nev - er cease. Re -

count - less years His reign shall nev - er cease. Re -

cresc. *ff*

cresc. *ff*

cresc. *ff*

Solo Soprano.

Solo Tenor.

Solo Bass.

Re-joice,

O heaven and earth!

Re-joice,

O heaven and earth!

Re-joice,

O heaven and earth!

Tempo I

joice,

O heaven and earth, And hail the glo-rious birth; The

joice,

O heaven and earth, And hail the glo-rious birth; The

Tempo I.

ff

Light of life all darkness hath dis - pelled, The Light of

Light of life all darkness hath dis - pelled, The Light of

all dark-ness hath dis-pelled. Re-joice, re-joice, life all dark-ness hath dis-pelled. Re-joice, re-joyce, joyce, re-joyce, re-joyce. rejoice, re-joyce.

rit. *a tempo* *rit.* *a tempo* *All* *rit.* *a tempo*

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